

ENGRAVINGS
FROM THE
ANCIENT MARBLES
IN THE
BRITISH MUSEUM.
PART VI.

PEDIMENTS OF THE PARTHENON.

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Temple of Concordia, Agrigento, Sicily



DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

PART VI.



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1830.

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INTRODUCTION.

THE relations of the British Government with the Ottoman Porte in 1801 afforded to the Earl of Elgin, at that time Ambassador at Constantinople, an opportunity of obtaining accurate drawings and casts of the best monuments of Grecian Art, and ultimately of transporting many of the originals to this country. The Collection, thus formed by that Nobleman, was purchased by Parliament⁽¹⁾ for the use of the public in 1815, and is now deposited in the British Museum.

¹ The report of the Select Committee, appointed by the House of Commons on this occasion, concludes with a recommendation too remarkable to be omitted here.

"Your Committee cannot dismiss this interesting subject without submitting to the attentive reflection of the House how highly the cultivation of the fine arts has contributed to the reputation, character and dignity of every government by which they have been encouraged, and how intimately they are connected with the advancement of every thing valuable in science, literature and philosophy.

In contemplating the importance and splendor to which so small a republic as Athens rose, by the genius and energy of her citizens exerted

The sculptures of the Parthenon, of which the far greater part of the Marbles consists, thus fortunately rescued from destruction, and preserved among our choicest national treasures, afford a standard of excellence in this class of the fine arts.

It is an opinion entertained by some competent judges of high authority in matters of this kind, that none of the Collections of Europe contain any of those original monuments of sculpture which were held in general estimation by the ancients, with the exception only of the Laocoon and the Torso of Belvedere ; but here the connoisseur and the artist may be perfectly certain that they are contemplating a variety of those

in the path of such studies, it is impossible to overlook how transient the memory and fame of extended empires, and of mighty conquerors are, in comparison of those who have rendered inconsiderable states eminent, and immortalized their own names by their pursuits. But if it be true as we learn from history and experience, that free governments afford a soil most suitable to the production of native talent, to the maturing of the powers of the human mind, and to the growth of every species of excellence by opening to merit the prospect of reward and distinction, no country can be better adapted than our own to afford an honorable asylum to those monuments of the school of Phidias, and of the administration of Pericles ; where secure from further injury and degradation, they may receive that admiration and homage to which they are entitled, and serve in return as models and examples to those who by knowing how to revere and appreciate them, may learn first to imitate, and ultimately to rival them."

sculptures, the authenticity of which cannot be controverted.

The building of the Parthenon, together with the names of the two architects employed in constructing it, is recorded by Plutarch in the life of Pericles; who also informs us, that Phidias was intrusted with the control and superintendence of all the great works, which were undertaken during his administration.² It may, therefore, be reasonably inferred that the sculpture, which adorned this noble temple, was designed by that great master, and executed by the disciples of his school under his immediate direction. All the ancient writers speak of him in the highest terms of admiration, and bear testimony to the judgment shewn by Pericles in selecting him for that important charge.

The works of Phidias were the acknowledged types of excellence in sculpture; the poet and the philosopher illustrated from these their best conceptions, citing them as authorities to which no human productions could be found superior; their renown, even in his own time, is attested by Plato, to whom, when

² Plut. in Peric. s. 13.—πάντα δὲ ταῦτα καὶ πάντων ἐπίσκοπος ἦν αὐτῷ Φειδίας, καὶ οἱ μεγάλοι ἀρχιτέκτονες ἐχόντων καὶ τεχνίτας τῶν ἔργων.

giving an example of perfection in sculpture, the name of Phidias as naturally occurs as that of Homer when he is instancing the summit of poetical excellence ;⁽³⁾ and when the same philosopher defines the intelligence of the beautiful, he adds that it was an impossibility that Phidias should not have understood the beautiful ;⁽⁴⁾ Aristotle also, in philosophically defuing the application of σοφία, illustrates his argument by pointing at Phidias as σοφὸς λιθοργγός.⁽⁵⁾

According to Demetrius Phalereus, a contemporary of Praxiteles, magnificence of style was united in the works of Phidias with the most exquisite delicacy.⁽⁶⁾ Plutarch states that his sculptures, " inimitable for grace and beauty,"⁽⁷⁾ seem to be endowed with a perpetual freshness, which preserved their aspect untarnished by time. Cicero assures us⁽⁸⁾ that nothing is more perfect than the statues of Phidias ; and in another passage he describes them as enchanting⁽⁹⁾ the spectator at first sight ; Pliny, after describing some of his works, apologises⁽¹⁾ for speaking cursorily of an artist, who could never be sufficiently praised ; the

³ Plat. Protagoras. s. 7. ⁴ Plat. Hippias major. s. 23. ⁵ Ethic. lib. vi. c. 7.

⁶ Demetrius Phalereus de Elocut. c. 14. Τὴ μεγαλειῶν καὶ ἀκριβοῦς ἔργα.

⁷ Plut. in Peric. s. 13. μαρτὴ ἢ ἀμίαντα ἔργα καὶ χάρου. ⁸ Cic. Orat. s. 2.

⁹ Ib. Brut. s. 64.

¹ Plin. Hist. Nat. lib. xxxvi. c. iv. s. 4.

magnificence of whose genius was perceptible even in the smallest of his productions.

Pausanias, in his description of the Parthenon, unites the accounts of the sculptures, which adorn the tympanum of the two pediments, with that of the colossal statue of ivory and gold, concluding that the reader is already acquainted with the author of these works, and as if he would spare the repetition of particulars which he conceives to be generally known.

But we are not to infer from hence that Phidias confined himself to toreutic work alone, for we have the testimony of Aristotle already cited, as well as of others,⁽²⁾ to show that he was an able sculptor in marble.

Pliny also asserts this, and adds that under him a number of other artists of extraordinary merit exercised their talents,⁽³⁾ such as Agoracritus, Alcamenes and

² PAUS. ATT. c. xiv. τὰ δὲ ἐφ' ἑαυτὸν ἐκτελέσας λίθου Παρίου καὶ ἔργον Φειδίου.

PAUS. ATT. c. xxxiii. τοῦτον Φειδίας τὸν λίθον ἐργάσατο, ἔργα μὲν εἶπε Νηλεΐδης.

³ See the letters of M. Quatremère de Quincy to Canova on the part which Phidias may have taken in the works of the Parthenon.

Colotes : nor can this be questioned when the vastness and rapidity of the works are considered, for, in the space of six, or at most seven years, 528 figures of various descriptions were completed, exclusive of the great tœreutic statue of ivory and gold, comprising among the ornaments with which it was enriched a considerable portion of subordinate sculpture.

Plutarch is sensible of the necessity of explanation on this point when he quotes the opinion of Zeuxis,⁽⁴⁾ that time is one of the elements which contributes to the perfection of works—those of the Parthenon however, far from having suffered by the short time employed in them, seem, from their excellence, to have secured to themselves the universal admiration of succeeding ages.

Of the 44 statues, the number of which the frontispieces were probably composed, 13 fragments are now deposited in the British Museum, and 2 occupy their original position in the building.

Of the whole number of the Metopes (92) 15 are

⁴ Plut. in Peric. s. 13.

preserved here, and 40 are still in the building,—and of the Frize, the whole length of which was about 524 feet 10 inches, we possess 250 feet in tolerable preservation. Thus a large portion of these invaluable works is preserved to the Arts; their renown in the ancient world, and the sensation which their recovery has made in the most enlightened of the modern schools, hold out every hope that they may ultimately be the means of reviving that pure taste which, since the age of Pericles, has never in the same degree recovered its dominion.

C. R. COCKERELL.

EASTERN PEDIMENT.

PLATE I.

HYPERION.

The head and shoulders rise above the waves, the arms guide with some effort his impetuous coursers, which bring back the day; Helios is placed at the commencement of the scene, and Hesperus at its termination; personifying the East and West, they may signify the extremities of the Universe; and are as poetically applied to the momentous subject of the group in this Pediment, as they are admirably adapted to the position they occupy in the angles of the tympanum. We learn from Pausanias, in his description of the pedestal of the Jupiter at Elis, one of the most celebrated works of Phidias, that the same idea was exhibited; the first figure of the group being the Sun ascending in his car, the last the moon in descent.⁽¹⁾ In some ancient bas-reliefs executed at Rome, the sun rising and the night sinking under the horizon have been represented at the extremities of the scene.⁽²⁾ Two Medallions placed at the sides of the arch of Constantine exhibit similar subjects.

The unsparing diligence exhibited in the execution of this fragment confirms the conjecture that these works were subjected to a

¹ Paus. lib. v. c. xi. 'Εστ νεύρου τῆς βίβρου χροαὶ τοῖσιν, ἀναβιβασὶς ἐνὶ ἔργῳ ἥλιος. — Σέλιον γὰρ ἴσμεν, ἐστὶν ἡσπέρη, διαύροισα.

² See Ficoroni, *Roma Antica*, p. 115. See also Bartoli, *Admiranda Roman. Antiquit. Vestigia*, Pl. 22.

rigorous public examination before they finally occupied their destined position in the tympanum, since but a small portion of the whole could then be seen by the spectator. A tradition, which Tietze has preserved,⁽³⁾ may be adduced in support of this conjecture; he speaks of two figures of Minerva, the one the work of Phidias, the other of Alcamenes⁽⁴⁾ his pupil. The master had calculated the effect for the height at which it was to be placed, and accordingly the mouth and eyes were more excavated than would be correct in a figure intended for close inspection; while the pupil, unskilled in optics and geometry, appears to have followed a different method. His Minerva however, which had been preferred during its exhibition to that of Phidias, being removed to its proper place, lost much of its attraction: its forms at a certain distance appeared indistinct, and the whole effect was feeble; whilst that of Phidias, on the contrary, when placed in its destined situation, obtained universal approbation.

The superincumbent cornice has preserved the original polish of this figure, from which a judgment may be formed of the elaborate execution of the other portions of the pediment. The breadth and dignity of this fragment have been compared for grandeur of style to the Torso of Apollonius.⁽⁵⁾

PLATE II.

THE HORSES OF HYPERION.

Rising impatient from the waves, these heads, in great variety of movement, express all the impetuosity of coursers scarcely restrained in their ascent. It is evident by Carrey's drawings, and a careful

³ Châliad. viii. Hist. 198.

⁴ These figures were probably of bronze or brass, for Alcamenes is styled in the 1st verse, χαλκοργός, and they may have been designed for the Minerva πρόμαχος, a colossal statue, in commemoration of the battle of Marathon.

⁵ See Visconti on the Elgin Marbles, pag. 33.

examination of the fragments, that two other heads in low relief were attached,⁽⁶⁾ so that the car of Hyperion was drawn by four horses; the examples quoted have also invariably this number. At the bottom, the curling of the wave is distinctly marked in the manner of the Grecian ornament, which is thence called *εῦμα*.

PLATES III. IV.

THESEUS OR HERCULES.

Evidently a demi-god reposing from his labours on one of the rocks of Olympus. This statue may represent Theseus, by which name it has hitherto been designated, since Pausanias expressly states that the figures of this pediment related to the birth of Minerva. But some authorities of great weight⁽⁷⁾ are nevertheless disposed to consider it as Hercules, especially honoured by the Athenians, who pretended to have been the first to dedicate temples and altars to him as a god.⁽⁸⁾

The lion's skin on which he reposes, and his position immediately above some of his labors, described in the metopes of this frontispiece, warrant the conjecture.

This figure, the most perfect in the collection, impresses the spectator at once with the excellence of the great master who designed it, uniting grace and harmony in all its parts, with dignity of attitude, and energy in the limbs, in which, although reposing, the capacity of action is eminently displayed.

The left knee projects nearly ten inches beyond the face or plane of the cornice on which it is placed.

⁽⁶⁾ The two heads occupy only one half of the depth of the pediment, which is nearly three feet; that in front, turning towards the spectator, projects wholly beyond the plane of the cornice.

⁽⁷⁾ See Visconti, p. 37. See also Col. Leake, *Topography of Athens*, p. 255.

⁽⁸⁾ *Paus. Att. c. viii. c. xv. c. xix. c. xxx. c. xxxi. c. xxxii. c. xxxiv.*

The masterpiece of lithoglyptic art,³⁾ the Hercules of Cnecius, appears to be copied from this figure. The medal of Crotona, as given in the vignette, representing Hercules in repose holding a cup, seems wholly taken from this statue, thus illustrating the opinion⁽¹⁾ that from the Marbles of the Parthenon many of the masters of antiquity derived their best conceptions. The Mars in the eastern frieze may further illustrate this remark, for from thence the Mars of the Ludovisi Collection seems evidently to have been copied.

The back of this figure, no less admirable than the front, could never have been seen after it had once been placed in its destined situation. The labor of execution however seems to have been the last consideration of the sculptor of this school: transported by his enthusiasm, the artist could not embody his conception but by the completion of every part of his model; and when this was accomplished, the mere mechanical execution in marble was regarded as a trifling consideration; such an economy was beneath the attention of those who aimed at nothing short of perfection.

PLATE V.

CERES AND PROSERPINE.

These goddesses appear to have received from Iris the intelligence of the happy event which is described in the centre of the composition. In the confines of Olympus in her passage to earth, Ceres and Proserpine, the goddesses who presided over the best interests of Attica, and whose worship and mysteries were especially celebrated in that country, are naturally among the first objects which she encounters. They repose on separate seats, which

³ Stosch, *Pierres antiques gravées*, Pl. 23.

¹ See Visconti on the Elgin Marbles, p. 36.

are cubical without backs, and ornamented with some mouldings: instead of cushions they are furnished with carpets folded several times. Of these two figures, that which is on the right is less than the other; the heads are lost, the rest is in good preservation; the feet of both, and the knees of the larger one, project considerably beyond the plane of the cornice. The happy invention of their attitude, the elegance of their proportions, and the arrangement and execution of their draperies leave us nothing to desire either in point of good taste or refinement.

The composition of these figures especially demands our attention; the one gently reclining on the other, and associated in the same expression, their attitudes describe all that amiable confidence and nobility of sentiment which belongs to those beings of a higher order, in the representation of which Phidias is said to have excelled.⁽²⁾ This union of feeling is frequent in the statues of this pediment; it is indeed a moral beauty discoverable in the works of all the first artists of ancient as well as modern times, who have thus enlisted the affections of the spectator in the contemplation of their works. It may be further remarked that whilst the immortals are thus represented, the metopes, which describe the actions of men, are full of a contrary feeling; distraction, and contention, the characteristics of an inferior nature, being exhibited in almost all those subjects.

PLATE VI.

IRIS (FRONT VIEW).

The proportion and the attitude of this figure, the rapidity of flight expressed by the drapery, and the arch described by the mantle in her hands leave no doubt as to the mythological personage here represented; Iris, rapidly descending from the heights of

² Quintilian, xii. c. x.

Olympus, is about to proclaim to the ends of the Earth the prodigy no less interesting to men than to the Gods themselves.⁽³⁾

PLATE VII.

IRIS (SIDE VIEW).

This view is calculated to show the admirable expression of the figure, in which, with all the movement of the drapery, the light form of the goddess is plainly shown, especially the fluttering mantle, her usual attribute, which is filled with wind and raised above her shoulders.⁽⁴⁾

PLATE VIII.

FEET, THE OLIVE TREE, AND SERPENT.

These feet, together with the olive tree and the fragment of the Eriethonian serpent, were found in the ruins of the pediment. They belonged to a figure which was from 8 to 9 feet in height and consequently adapted to the central portion of the tympanum,⁽⁵⁾ and are of the same style and material with the rest of the sculptures. The general design and attitude correspond with the usual representation of Minerva in the coins of Athens (see vignette), in which the goddess is seen with all her attributes, brandishing her

³ "See, in the Miniatures of the Vatican Virg^{il}, the figure of Iris exciting Turnus "to war, b. ix. of the *Æneid*; and, in the bas relief representing the fall of Phaeton, "the figure, of which the floating drapery describes a bow above her head.—Winckelmann, *Monumenti inediti*, N. 43. Maffei, *Museum Veronense*, P. lxxi." Visconti, p. 40.

⁴ See Visconti, p. 40.

⁵ It has been suggested that they may belong to the figure, in the Western Pediment, which guides the horses of the car of Victory; but, besides the objection in their size, it is evident that the olive tree would not be seen in that position; nor is it probable that the feet would be clothed with sandals, which are so well suited to the Minerva.

spear;⁶ and though these fragments have escaped notice from their extremely mutilated state or concealment among the rubbish with which the temple is surrounded, there is every probability of their having belonged to the figure of the goddess in this tympanum. It may be objected that there is no record of the situation in which they were found among the ruins of the temple, but the same observation will apply to the other fragments, the situations of most of which are however fortunately proved by the drawings of Carrey.

Fig. 1. Shows the feet of the statue with the olive tree attached to a plinth, which was let into the upper surface of the cornice; the method by which the sculpture was fixed, as appears in the existing remains.

Fig. 2. The serpent which was adjusted to the plinth, as if rising from the earth simultaneously with the olive tree, in conformity to the usual representation on the Athenian coins.

PLATE IX.

VICTORY WINGED.

The indications of wings on this fragment point out the meaning of the figure. The attitude is equally animated with that of Iris, with whose position in the pediment it probably corresponded. The elegant adjustment of the drapery behind, intended to give space for the wings which were inserted (probably of bronze gilt), deserves particular notice, though this beauty like many others was lost to the eye of the spectator from below—"the expression of action" cannot be mistaken; her draperies and girdle have a remarkable "resemblance to the girdle and tunic of the Victory without wings, which leads the car of Minerva in the western pediment.

⁶ This subject was again represented in the Acropolis, see PAUL. Att. c. xxiv.

" Victory has seen the birth of the warrior virgin who was to be her
 " inseparable companion, and she is starting up in an excess of
 " joy."⁽⁷⁾

PLATES X. XI.

FATES.

The adjustment of the figure, Pl. 10, with the following shows very clearly that they formed a group. They have been supposed with great probability to be the Fates, who were constantly represented in ancient art⁽⁸⁾ in conjunction with the most important events and the higher divinities; they preside, according to the Grecian mythology, over birth as well as death. They were the companions of Ilithyia the goddess of childbirth,⁽⁹⁾ and they sang the destinies of new born infants. We see in an ancient patera one of the Fates present at the birth of Bacchus, who is produced from the thigh, as Minerva is imagined to have been from the head, of Jupiter.⁽¹⁾ As Hercules refers to the Sun, so these goddesses relate to Night as her daughters. In these figures, which are amongst the most remarkable in the collection, we observe all that grace in the attitudes, that delicacy and variety in the manner of treating the draperies, which give so much pleasure to the spectator by the imitation of nature, while they announce in the most eminent degree the fertility of genius of the great artist who designed them.

On the neck and wrists traces of ornaments are discoverable. The foot of the figure in Pl. 10, as in many other examples, projected beyond the plane of the cornice.

⁷ Visconti, p. 45.

⁸ See Pausanias Att. c. xi. Corieth. c. iv. & c. xi. Lacon. c. xi. Arcad. c. xiii. Elk. c. xv. Phoci. c. xxiv.

⁹ " Homeri Odys. l. vii. 197. Pindari Olymp. Od. v. 78. Nem. Od. vii. l."

¹ See Visconti, on the Elgin Marbles, p. 44, who refers to his work on the Mus. Pio Clem. pl. B. p. 90.

PLATE XII.

HORSE'S HEAD.

This head is full of vivacity and strength of expression ; it is of the finest possible workmanship, and its surface has been very little injured. We observe in it that admirable expression of life which great artists only are capable of bestowing on their imitations of nature. It is one of the horses of the Night sinking into the ocean, which corresponded with those of the Sun. " Euripides, the contemporary of Phidias, describing in his *Ion*⁽²⁾ the rich hangings of the " Pavilion of Delphos, supposes that the car of Night was in the " middle, while the Sun was plunging into the sea on the western " side ; and at the opposite end Aurora was rising from the waves."⁽³⁾ This head hung in part over the cornice, thus breaking the line which might seem too rigidly to confine the composition of the frontispiece ; it was a liberty used in several instances, and communicated a grace of art, which relieved the work without offence to propriety ; a similar freedom is observed in the best periods of modern art, and is one of the coincidences of ancient and modern art, which may often be traced in these remarkable works. The other horses receding from the front appeared to be already in part immersed in the ocean.

² Eurip. *Ion*. v. 1146, et seq.

³ Visconti on the *Elgin Marbles*, p. 41.

WESTERN PEDIMENT.

PLATE XIII.

ILISSUS.

In the description of the Temple of Olympia the Cladeus and Alpheus were introduced as accessories in the events commemorated by the central composition. The local deities especially concerned in disputes of this nature were usually represented in similar compositions. In accordance with a practice so frequent in Greece it has been conjectured that this was the Ilissus, which watered the southern plain of Attica. But it has been supposed with equal probability to have been Theseus, as far more interesting to the Athenians.⁽⁴⁾ He starts in a momentary action from his reclined position, and overcome with joy raises himself to behold the defeat of Neptune in the contest with Minerva. This figure disputes the palm of merit with that of Theseus or Hercules in the East Front, to which a celebrated connoisseur has preferred it for the boldness and animation of the conception and execution; "seeming to have a life which is found in very few works of art."⁽⁵⁾

PLATE XIV.

The preservation of the back is chiefly attributable to the protecting cornice of the tympanum; the original polish of the marble perfectly representing the elastic skin, retains the freshness of its first appearance from the hand of the master. A colour which

⁽⁴⁾ Leake's *Topography of Athens*, p. 250. ⁽⁵⁾ Visconti on the *Elgin Marbles*, p. 29.

appears to have covered every part of the work is still discoverable in this statue, probably intended to preserve it from the weather. Spon and Wheler observed a whiteness on the sculpture which might have arisen from this preparation.⁽⁶⁾

PLATE XV.

CECROPS OR ERECTHEUS.

In this figure, though it has suffered in the fore part materially, we trace most distinctly that grandeur and nobility of style which was the unfailing stamp of the school of Phidias. It may be recognised in the drawings of Carrey as near the figure of Minerva, guiding and controuling the horses of the car of Victory. It has been supposed to represent Cecrops, one of the earliest, and, according to some, the first king of the Athenians, whom they revered as a god: or with equal probability, Erectheus, who aided Minerva as her *παῖς* or assistant in the important inventions of chariots and the training of war horses. The frize exhibits a similar group in several instances.

PLATE XVI.

HEAD OF MINERVA.

This fragment was discovered amongst the ruins near the temple; whether it was really attached to the figure represented in the drawings of Carrey or not is uncertain, the size however corresponds; the eyes appear to have been of another material, possibly sapphire or some other precious stone, which gave to the victorious

⁽⁶⁾ It may be remarked here, that the statues of the temple of Jupiter Panhellenius at Ægina were painted, though the colours are not discernible; the tympanum however, was painted blue, which was extremely fresh when first taken from the earth and rubbish, with which, for so many centuries, it had been covered.

goddess a higher degree of vivacity and interest than the rest of the figures.

PLATE XVII.

NEPTUNE.

This fragment of the principal figure in the composition conveys some idea of the grandeur and energy of the god whom it represented; the chest of Neptune distinguished by Homer,⁽⁷⁾—*στῆθος δὲ ποσειδάων*, is ample and majestic. The sculptor's art, in the back especially, where the injuries of time have not reached, is most conspicuous.

PLATE XVIII.

AMPHITRITE.

This fragment has long been attributed to the Victoria Apteros, but an attentive examination of the attitude, and a comparison with the drawing of Carrey, leave no doubt of its having belonged to the Amphitrite, who, in a position exactly corresponding to the Victory, guides the horses of a car; for though the folds of her fluttering drapery, expressive of the impulse with which she rises from the earth, suspended the work by a masterpiece of art, the position both of the arms and legs clearly shows that the goddess is wholly sustained by the reins. Exposed by its position in the least protected part of the pediment to the inclemencies of the weather, the merit of this fragment is recognisable only by an attentive examination; it is nevertheless one of the most remarkable for the energy and spirit of the attitude, and its skilful execution.

⁷ Il. b. ii. v. 479.

PLATE XIX.

LATONA.

The knees only of this figure are preserved. This goddess, attached to Neptune, whose favor had afforded her a safe asylum in her greatest need, would naturally be in his train.⁽⁵⁾ The infants Apollo and Diana are seen in the drawings of Carrey on either side, and we plainly trace the leg and figure of the young god on the right side of this fragment; of the other there are no remains.

PLATE XX.

Represents the pediments of both fronts, as observed by the artist of the Marquis de Nointel, in 1676. The number of statues in each pediment could not exceed twenty-five; of these, in the eastern only six (or what might be termed equivalent in the space occupied) are found to the left, and only five to the right, of which one, the winged Victory, was lying on the cornice. The feet and serpent (Plate 8), are not shown, and were probably long before thrown down with other parts of that pediment.

PLATE XXI.

THE RESTORATION OF THE EASTERN PEDIMENT.

In this plate the architecture of the pediment has been restored, and the figures now in the British Museum placed in their original situations. The most careful admeasurements have been made, and the best sources of information on the subject have been

* Neptune, moved with compassion towards Latona, to whom (at the desire of Juno) Terra had refused a retreat in her pregnancy, struck with his trident and made immovable the island of Delos, hitherto floating in the *Ægean* sea, sometimes below and at others above the surface.

consulted, with a view to give a faithful representation of those parts of the work, which the existing remains have enabled us to ascertain beyond all doubt, and, by filling up those parts which are deficient, to convey some idea of the probable number of the statues, and of the entire composition of this pediment.

The practice of restoring by the aid of the modern chisel the fragments of sculpture recovered from the ancients has always been justly deprecated in this country, especially in works of such merit and authenticity as the Marbles of the Parthenon; but in proportion to their excellence, should be the endeavour to obtain the most accurate notions of their original state, which the study of the subject can afford;⁽⁹⁾ the interests of art require such an investigation, and though much must be hazarded, yet future students may profit by the attempt; and those who cannot afford the time to go through the necessary examination can have no other means of arriving at any just conception of the subject.

Recent observations on the plan of the Parthenon, have confirmed the assertion already made by Stuart, that the eastern was the principal front and entrance to the adytum of the temple. The literal acceptance of the words of Pausanias appears therefore to establish beyond all doubt the subjects which were represented in either frontispiece, for he says, "to those entering the temple called Parthenon, all that is placed in the pediment refers to the birth of Minerva, but in the back of the temple is the contest of Minerva and Neptune for the right of territory." (1)

⁹ M. Quatremère de Quincy, in his *Letters to Canova*, pp. 86 and 87, observes, "Je vous cite toutes ces précieuses indications, comme autant de moyens par lesquels un dessinateur intelligent et habile, aidé des indications véridiques des dessins de Nointel, parviendrait à nous faire voir d'un ensemble approximatif de ces sublimes compositions.—L'ensemble est connu, les fragments sont là; on ne peut plus se tromper sur le style, le goût et la manière, &c. &c."

¹ PAUS. lib. i. c. xxiv. *ἐξ ἧ τὸν ναόν, ὃν παρθενίῳ ἀναμίσχουσιν, ἐξ αὐτοῦν ἱστοῖεν, ὡς αὐτὸν ἐν ταῖς ἀπολαύσεσσι ἀνέροις αἰσθάνειν, πάντας ἐξ αὐτῶν Ἀθηναίᾳ ἔχει γένεσθαι. καὶ δὲ θεομαχίῃ ἢ Ποσειδάωνος πρὸς Ἀθηνῶν ἔσται ἱστοῖ ἡ τῆς γῆς.*

Although these words are sufficiently explicit, yet the imperfect state of the sculpture in the pediments, conveying no certain indication on the subjects, and other considerations of a local nature, which gave to the western the appearance of the principal front from all points of view, have induced some of the best and most acute observers to adopt the contrary belief,³ and consequently to suppose that the birth was represented in the western, and the contest in the eastern front.

A subject of mythology so interesting to the Greeks as the birth of Minerva, represented in this pediment, was frequently treated by their artists as well as writers; some of these descriptions have reached us; and, amongst others, that by ⁽³⁾ Philostratus of a celebrated painting corresponds very closely with the probable arrangement now presented.

He says "Vulcan was represented bearing the hatchet with which he had just opened the head of Jupiter, his look was expressive of surprise and awe at seeing Minerva armed, while Jupiter contemplated his daughter in an extacy of delight, and even Juno appeared to regard her with the same pleasure as her own offspring."

The feet of the Minerva, the serpent and olive tree in Plate 8, agree entirely with the representation here given, and with the figure frequently found on Athenian coins;⁽⁴⁾ they could not have been adapted to any other situation, for their position is the reverse of the western statue of Minerva,⁽⁵⁾ their proportion (belonging to a figure

³ See Spon and Wheler, and Leake's *Topography of Athens*, p. 236. This opinion has been combated at great length by Quatremère de Quincy.—It may be remarked, that all the errors of the writers on this subject have arisen from the want of that examination of the graphic portion of the enquiry which has now been undertaken.

⁴ Philost. Icon. in 'Αθηναίω γένει.

⁵ See the Vignette.

⁶ Mr. Wilkins (see Walpole's *Turkey*) attributes them to the Neptune; but these feet are clothed in sandals, and are of feminine form and proportion, whereas the Neptune, according to the usual representations of this Deity, was naked—and the fragment in the British Museum would lead us to expect a larger and far more masculine expression of these members.

about 9 feet high) and attitude are suited to the place in the pediment, here assigned to them.

And it was more probably thus that the goddess with all her attributes, glorious and completely armed, was represented to have displayed herself to the assembled gods assisting at her birth.⁶

To the left, Iris, on the confines of Olympus, conveys the happy intelligence to Ceres and Proserpine, the personifications of the earth and the infernal regions.

The reference of Hercules to the Sun, whose chariot rises in the extreme angle, has already been observed, as accounting for his position there: having attained these blissful regions, the demi-god inclines his eyes to the earth and the scenes of his former exploits; while those of the other figures, as Ceres and Proserpine, were probably directed towards the miracle before them.

To the right the Victory may well have corresponded with the Iris. Of the family of the Titans, and like Iris light in her form, the Goddess seems directed by the Fates, who foretel the destinies of new born infants, to confirm the birth, and accompany the warrior Virgin as her sure associate.

The Fates (*Moîrai*), according to the Greek system of art (always referring to the beautiful), seem to represent the three ages in these figures by their attitudes as well as their persons; the first,

⁶ M. Quatremère de Quincy has been induced, by an ancient pattern or mirror in the Gallery of Bologna, to suppose that the actual birth was here represented; and Minerva, in infantine proportions, is produced from the labouring brain of the father of the gods, assisted by Juno Lucina and Ilithyia. But so painful a mode of describing this event does not appear suited to representation by sculpture, nor to the dignity of the subject.

M. Quatremère de Quincy has fallen into a graphic error of a more obvious description: his engraver, not having delineated the Pediment according to the exact admeasurement, has given to the Hercules and the figures in the angle a smaller proportion than they actually bear to the Tympanum, and a larger to the god in the centre than is warranted; by which means he has given space for appearance of the young Minerva, and plausibility to his hypothesis, though, according even to his representation, the Jupiter is not more important either in scale or design than the other figures of the group; whereas, from the western group, as well as from constant practice, we can have no doubt that he was of larger proportion.

Clotho, separate and independent, is expressive of active and vigorous youth; the second, Lachesis, supporting another in her lap, of the sedateness of middle age; the third, Atropos, in repose, is descriptive or emblematical of the languor of declining life.

The vacancy beyond was occupied by a figure of which no trace remains, probably Apollo, or Night, of whom the Fates were the daughters, descending into the ocean, the horses' heads about to be submerged; one of these is now in the British Museum, and has already been noticed. (Pl. 12.)

The metopes of this Front of the temple are for the most part so mutilated as to have hitherto remained undescribed. The subjects of many of them are however distinctly traceable. They are referable to Athenian mythology, the actions of the gods, of the heroes of the country, and sometimes of Minerva herself. As decorations to the entablature, and enhancing by their smaller scale the magnitude of the sculptures of the Pediment, and affording a beautiful gradation between the simplicity and breadth of the architrave and columns, and the richness of the *Atrôç*, they were of the utmost importance to the effect of the whole front.

In the metope No. 1, to the left, a hero in an ample tunic triumphs over another, who seems to be enveloped in a lion's skin.

2. This metope appears to represent Bacchus pursuing Lycurgus, king of Thrace, whom he caused to be devoured by panthers on Mount Rhodope.⁽⁷⁾

3. A combat, in which one of the heroes is fallen.

4. Apparently a female, perhaps Minerva Gigantophontis, has thrown a giant to the ground; behind her are indications of another figure; the corresponding metope (the 11th) has also three figures in relief.

5. Minerva, the tamer of horses.

6. Hercules delivers Theseus from confinement.⁽⁸⁾

⁷ Hyginus, Fab. 132.

⁸ Paus. Att. c. xvii.

7. Minerva seems to guide Pegasus: the goddess had aided Bellerophon in taming the animal and was thence called *χαλιδρυγ*, under which title she was worshipped in a temple at Corinth.⁽⁷⁾

8. Another combat.

9. Apollo recovers his tripod from Hercules. The energy and action of these figures cannot be sufficiently admired.

10. A personage in a chariot guides two horses; the subject of this metope is in symmetrical correspondence with the 5th.

11. Theseus appears to have vanquished the Minotaur, and to deliver an Athenian from the labyrinth.

12. Minerva inflicts punishment on Marsyas, who had taken up the flutes which the goddess had discarded as useless.

13. A single combat.

14. A female in a car rising from the sea: the waves are agitated by the horses, and the wheels are half immersed; fishes are leaping from the element. This can be no other than *Σελήνη* ascending, as Hesperus immediately above her declines into the ocean.

On the architrave were the golden shields taken from the Persians at Marathon, and suspended here as trophies; they were afterwards carried away by Lachares.⁽¹⁾ The traces of them are still distinctly seen, as well as the holes by which the bronze letters, recording the captor's names, were attached.

PLATE XXII.

THE RESTORATION OF THE WESTERN PEDIMENT.

The Marquis de Nointel found the western pediment far better preserved than the eastern, and Carrey, whom he employed, had it in his power, by greater diligence, to have conveyed this masterpiece

⁷ Paus. Corinthiaca, c. iv.

¹ Paus. Att. c. xxv.—Lachares, in the time of Demetrius, son of Antigonus, who for a short time had tyrannized over the Athenians, fled into Beroia (B. C. 296,) and carried with him the golden shields from the Acropolis, and the ornaments which could be stripped from the statue of Minerva.

of art to posterity, so as to leave little or no doubt both as to the combination of the whole group, and the intention of each individual figure. But the researches, which connected ancient art under its noblest form with the modern world, and brought the school of Phidias in immediate contact with our own, were not attended with all those fortunate circumstances, which we should so ardently have desired; for neither was the time bestowed sufficient to give a representation of the subject with tolerable accuracy, nor was the artist fully competent to the task. Still is our obligation to the Marquis de Nointel infinite, for to the enlightened zeal of this Ambassador, in the first instance, and of the Earl of Elgin, in a similar office subsequently, we owe the only memorials existing of the sculptures of this important monument; which at the present period might perhaps have been completely destroyed. These drawings, though slight and imperfect, are invaluable, as affording us authority for the proper disposition of the fragments preserved to our time, and indicating the general effect and composition of the only *ἀερόδες* or pediment of antiquity which time had spared, or which could convey to us any just conception of the noblest productions of the Greeks in sculptural composition.

In this plate, as in that of the Eastern pediment, the fragments of the group have been measured and examined with the utmost diligence; whatever is deficient has been supplied from Carrey's drawings, or from conjecture founded on evidence of these and other authorities. A comparison will show the use that has been made of that imperfect work in this attempt to restore the original state of the Western pediment. A few observations upon Carrey's drawing will first be necessary.

It is very evident that the right of the centre of the composition had suffered considerably at an early period, for when visited by the Marquis de Nointel, a large group near the Neptune had already fallen. That and the statues immediately surrounding it probably

threatened the same disaster; a mass of masonry composed of small stones was therefore raised to secure them, in which the lower part of the legs of both the principal figures, as well as of the female to the right, were immured, a precaution the more necessary as none of them were in any way attached to the tympanum, but each by the most admirable art, poised upon its own separate base wholly independent of external support.⁽²⁾

All the writers upon this subject have remarked the vacancy and have been at a loss to supply the deficiency:⁽³⁾ and the more accurate graphical investigation of the subject, which this Plate affords, renders it still more obvious.

The nature of these sculptural compositions requires that they should partake of that symmetry and regularity which were essentials in the architecture they were designed to adorn—among the Greeks at least this was a principle most rigidly adhered to.⁽⁴⁾ The necessity of some object of sufficient weight and importance in the group to counterbalance the horses of the car of Victory is apparent; and the vacant space indicated in the drawing of Carrey clearly shows that such a one existed. The description of the Amphitrite proves that she was by no means seated, but appeared to be wholly suspended by the arms, which are in the attitude of holding reins, in exact correspondence with the Victoria Apteros on the opposite

² The large stones composing the tympanum, most of which in the west front are still in their places, afford unquestionable evidence of this remarkable fact.

³ See M. Quatremère de Quincy, *Restitution des deux frontons du Temple de Minerve*, p. 40. "J'ai déjà dit que le dessin de Nointel fait presumer, par le grand vide à gauche de Neptune, qu'un objet quelconque devoit l'avoir rempli."

And Col. Leake, in his *Topography of Athens*, p. 250. "There is a vacancy which indicates that one statue at least was wanting in this part of the composition."

And Mr. Wilkins (see *Walpole's Travels in Turkey*) remarks this void, and suggests that the car may have been drawn by dolphins.

⁴ See the description by Pausanias, lib. v. c. x. of the Temple of Jupiter at Olympia, in which the figures are in exact equilibrium in either frontispiece.

Also that of the compositions adorning the frontispieces of the Temple of Jupiter Panhellenius at Ægina, in the *Journal of Science*, No. 12.

side. Amphitrite, in her car drawn by horses, rising from the ground which Neptune had opened with his trident, may thus have signified the salt spring, which is said to have flowed from the stroke, as well as his authority over the sea.

These supplied, the rest of the composition is exactly balanced, the same number of figures on either side, the same equilibrium of masses, preserve the symmetry, while the groups and attitudes afford a continual variety, and thus obviate the monotony which might otherwise result, keeping up the interest of the spectator by combinations, which, from their high relief, would offer a different aspect from every point of view.

As the descriptions of the contest, which have reached us, vary in every instance, the Poet has never probably adhered to any existing representation; none of them correspond with the fact here represented, but it is remarkable also that none of them differ wholly from it,⁵ due allowance being made for the local mythology and the nature of the composition in which the subject was conveyed.

It would require an acquaintance with the mythology of Athens, which is now hopeless, to describe the personages represented by the figures on either side satisfactorily. The absence of the heads and of all symbols renders every conjecture hazardous and uncertain. It is probable that the divinities on either side of the contending parties are such as would be naturally associated with their worship, and give most weight to their cause.

⁵ Aristid. Orat. Panath. p. 183. *Φαίνεται δὲ τῶν ἀμφιόλων ἰατροῦτες, τοὺς τοῦ ποταμοῦ καὶ τοὺς θαλλοῦ, καὶ τὸν Ἀθηνᾶ κ. τ. λ.*

The application of the Fable of the *Metamorphosis* of Arachne, by Ovid, would also be perfectly reconcilable.

*Stare Deum pelagi, longoque ferire tridente
Aspera saxa facit, medioque à vulnere saxi
Exsiluisse ferum.* (Met. vi. 75.)

Paus. lib. i. c. xxiv. describes a group in the Acropolis, representing the Contest, in which Neptune produces a wave, and Minerva the olive tree.

It was perfectly conformable to the religious notions which, according to Pausanias, prevailed in various parts of Greece, but particularly in Athens, to represent each of the contending deities under the distinguishing title of *ἵππιος*. Their claim to the introduction of the horse for the use of man, and of rendering it subservient to his purposes, being esteemed equal, and their worship as Neptune *ἵππιος*⁽⁶⁾ and Minerva *ἵππια*⁽⁷⁾ being every where established. The magnificence and variety obtained by the introduction of the horses into the group was doubtless an additional inducement with the artist in the general design. On the left Minerva points to the ear of Victory; Eretheus, as her *πάτερρος* or assistant in the invention of war chariots, accompanies her. In the frieze of the Panathenaic procession a similar disposition of figures is frequently observable.

It is highly probable that the group next to the Victoria Apteros are Ceres and Proserpine, and the young Iacchus.⁽⁸⁾

It is a sufficient reason for the appearance of these deities in the train of Minerva, on an occasion so interesting to the Athenians, that they were the peculiar objects of worship in the Eleusinian mysteries. Their importance too in the mythology of this people would entitle them to marked distinction in a composition, the object of which was to gratify the national pride as well as the religion of Athens.

It is probable that the principal figure of the following group may represent Cecrops, whom the Athenians revered as a god, and who had been witness, before the assembly of the divinities, to the

⁶ Paus. lib. i. c. ii. lib. vi. c. xx. lib. vii. c. xxi. lib. viii. c. xxv.

⁷ Paus. lib. viii. c. xlvii. lib. i. c. xxx. lib. i. c. xxxi. lib. v. c. xv.

⁸ See M. Quatremère de Quincy, *Restitution des deux Frontons du Temple de Minerve*, p. 40. Col. Leake has suggested that they might represent Cecrops and his three daughters, Pandrosos, Herse, and Aglauros, and his son Erysichthon; but, though at the first sight this supposition is highly plausible, it is not probable that the deities or personages in the train of Minerva would be inferior in consequence to those on the side of Neptune.

prodigy wrought by Minerva.⁽²⁾ The female may be Pandrosos, whose temple (as well as that of Erechtheus) was beneath the eye of the spectator as he contemplated these figures, being within a few yards of this angle of the Parthenon. As local deities, to whom the gratitude and affections of the country were due, their title to this position would seem to be sufficiently established. For the same reasons, the reclining figure in the angle, which was of all those in this pediment nearest the Temple of Theseus, might in all probability represent that hero. They behold with delight the victory achieved by their adored and peculiar deity, already admitted to the assembly of the gods. Between these last, the drawings of Carrey, as well as of Pars,⁽¹⁾ exhibit a space which must have been occupied by a figure, probably a female, as best contrasting with the male figures on either side. On the right,⁽³⁾ Neptune striking the earth with his trident, produces Amphitrite and her car, accompanied, like that of Victory, by a personage seemingly female, in correspondence with the *πάρεδρος* opposite, controuling the horses.

The character of the statue beyond, as well as the two infants on either side, leave no doubt that this group represents Latona⁽⁴⁾ with her children Apollo and Diana. Equally probable is the association of Thalassa⁽⁵⁾ with young Venus in her lap, who appear to be designated by the next statues; a similar group is described in the temple of Neptune at Corinth. Probably Thetis or one of the

² See Apellod. b. 3. c. 14.

¹ British Museum.

³ Neptune and Minerva divide the centre, as if the combat were still in suspense, no object exactly occupying the apex of the Tympanum; and this very probably differed from the eastern or front, and may have been designed to mark its subserviency.

⁴ A statue of Latona and her children, by Praxiteles, was seen at Megara. Paus. Att. c. xlv.

⁵ Paus. Corinth. c. i. describes, in the offering of Hierodes Atticus, Thalassa with Venus in her lap.

Col. Leake has suggested, see Topography of Athens, p. 252, Maia with the young Mercury in her lap.

Nereides accompanies them, and seems to belong to the group. No deities would give greater weight to his pretensions, or be more appropriately placed here.

The two following personages have no characteristic marks to define their significations. They may be Mars and Vesta, or the Cephissus and the Callirhoe.

The metopes of the western frieze, with the exception of the seventh and eighth, which have been restored in order to complete the representation of this frontispiece, are sufficiently preserved to explain their original intention; they represent combatants, alternately equestrian, and on foot, and probably related to the warlike exploits of the Athenians in the heroic ages, since no recorded action can be distinguished; and the inferiority of these subjects affords a further proof, if indeed any other were necessary, that the west was the back of the temple.

The ninth and fourteenth represent combats of the Greeks with Amazons, over whom they triumph. Of the equestrian subjects, the first, third, and sixth are remarkable for their spirit and beauty. On this architrave the golden shields were suspended over each column only: nor are there any traces here of inscriptions, as in the eastern architrave.

The *acroter* or pediments, in which the Greeks delighted to display those great mythological and historical representations so interesting to their religious and patriotic feelings, formed an essential part of the whole design of the temple. The sculptures of the pediments bore at least an equal degree of importance with the architecture, which was indeed the frame and vehicle of these surprising works, and in some degree subservient to them; since we find generally, and particularly in this instance of the Parthenon, that the sculptor had the leading influence in the superintendence and design.

It was not from the extent and bulk of the whole edifice, as among the moderns, that the architecture of the Greeks derived

its effect, for in this respect the Grecian temple is inferior; but it was in the solidity and regularity of the parts, the exquisite workmanship, and the superiority of art;—the eye could trace each ornament minutely, and every portion of the work was within its reach.

The form of the temple, as exhibited under Pericles, had been employed by the Greeks with little variation for several centuries previously; and during a period of unexampled general prosperity and splendor amongst that gifted people, the vast number of magnificent works, and the great practice of the able artists occupied in them, had reduced the art of composition, in statuary adapted to pediments, to fixed and certain principles.

The number of figures introduced into the *æroë* depended on the style or number of columns of which the front was composed, and was proportioned to the size of the order: thus in the Parthenon, which was octastyle, from twenty to twenty-five figures appear to have been employed; in the temple of Jupiter at Olympia, which was hexastyle, from eleven to fifteen; in the hexastyle temple of Jupiter Panhellenius at Ægina, erected probably one hundred years before either of these examples, the same number, from eleven to fifteen, were used.

An exact symmetry of the masses or groups, in correspondence with the architectural arrangement, was essential in the decoration of an edifice, in which order and regularity were the chief sources of effect.⁽²⁾ To these groups the sculptor's art was to give every variety consistent with this principle, and the nature of the work contributed to this important result, for entire statues could not fail to produce new combinations from every point of view, and a constant change of effect in the light and shade with every hour of the day. Their relief was increased by an additional depth in the tympanum,

² See Aristotle, Poet. c. viii. τὸ γὰρ πάλιν ἐν μεγέθει αὐτὸν εἶναι.

which in the Parthenon receded nine inches within the face of the entablature.⁽⁶⁾

An increased magnitude is given to those figures which are engaged in the chief action; the dimensions of the others correspond with their relative importance, so as, without shocking the eye, to fix the attention more strikingly upon the principals: and the triangular form and inclination of the pediments naturally induced this arrangement. So disposed as to conform to the prescribed outline without constraint, the composition of the group was regular; in the details, the sculptor found ample field for variety in the opposition of attitudes, of sexes, of the naked and draped figures, in the introduction of animals, and of various materials. For the fragments show that the weapons, the reins of the horses, and other accessories were in metal, probably gilt; and the eyes of some of the principal figures were relieved by the introduction of precious stones, which gave a higher finish and vivacity to them. Nor can it be doubted that colour was introduced; the marbles of *Ægina* exhibit abundant proofs of the practice of painting, both in the statues and the architecture around them, several members of which were enriched with painted ornaments, in gold, vermillion, and blue.⁽⁷⁾

Indications of colour in the marbles of the Parthenon are apparent in several portions both of the sculpture and architecture, after an exposure of more than 2000 years to the inclemencies of the weather. The ancient edifices of Egypt furnish abundant examples of this practice; and many of the remains of Grecian architecture, on their first discovery from the earth, show the colours in all their freshness.

* The Tympanum was composed in the Parthenon of ten large slabs, forming a smooth back, showing only nine perpendicular joints behind the statues.

⁷ In the Temple of *Ægina*, the Tympanum was painted a light blue. Many fragments of it were discovered in the ruins.

PLATE XXIII.

It is not consistent with the limits of these descriptions to detail the architecture of the Parthenon,^(*) any farther than is necessary to explain the relative situations of the sculpture, and to convey an accurate idea of the whole design.

The Hecatompedon,^(†) burnt by the Persians, appears to have been nearly of equal dimensions with the present edifice in the front, though shorter in the flanks by 50 feet,^(‡) and, like all the early temples of Greece, hexastyle. The columns, the fragments of which are still existing in the walls of the Acropolis, appear to have been of equal size with those of the present temple. In its renovated form as an octastyle, the parts were more numerous, and a greater magnificence in the general effect was attained. The pediments, by this arrangement bearing a larger proportion to the whole, admitted of more figures in the group which decorated them; the metopes also, being multiplied, afforded more abundant subjects and occupation for the artists of all degrees, with whom Athens abounded. The cella became wider and of more elegant proportions than is possible in an hexastyle arrangement; and better suited to receive the chryselephantine statue, which was to be the Palladium of the Acropolis, and the wonder of Greece.

The Parthenon was constructed of white marble from Mount Pentelicus. It stood on a platform of about 4 feet 6 inches high, and consisted of a cell, surrounded with a peristyle of 46 columns 6 feet 2 inches in diameter at the base and 34 feet in height, stand-

* This appellation, ἡ Παρθενών, the virgin's habitation, was derived from the name by which the Goddess was commonly called, ἡ Παρθένος.

† So called from the harmony of its proportions—διὰ κάλλος καὶ εὐρυθμίαν, οὗ διὰ μέγεθος. Harpocrat. in Ἑκατόμπεδος.

‡ Ἑκατόμπεδος οὗτος ἐν τῇ Ἀκροπόλει μετρεῖται τοῦ ἱερουμένουτος ὑπὸ τῶν Περσῶν κατὰ νεωτέραν. Hesych. in Ἑκατόμπεδος.

ing on a pavement, to which there was an ascent of 3 steps. The total height above the platform was about 65 feet. Within the peristyle, at either front, there was an interior range of 6 columns standing before the pronaos and posticum, which, contrary to the usual practice, were alike, because the latter presented itself, more conspicuously than the eastern or principal front, to the Piræus and sea-coast, and to the Propylæa or entrance to the Acropolis itself.

This arrangement of the columns before the antæ appears to have been an invention of Ictinus, employed⁽²⁾ for the first time in this work: so important indeed were the inventions applied to this temple, and all the operations connected with it, that they were recorded in a book composed by Ictinus and Carpion.⁽³⁾ There was an ascent of two steps into the vestibules from the peristyle.

The cell, which was 62 feet 6 inches broad within, was divided into two unequal chambers, of which the western was 43 feet 10 inches long and the eastern 98 feet 7 inches; the former, designed as the opisthodomus or treasury of the temple, does not appear to have had any communication with the cella in which the statue was placed: its ceiling was supported by 4 columns of about 4 feet in diameter. The western front, for the reasons already explained, was adorned with a posticum and doorway, apparently of equal magnificence with those of the eastern, which was the entrance to the cella. The ceiling of the latter was supported by 16 columns of about 3 feet in diameter. It is not known of what order were the interior columns of either chamber. The lines on the plan describe the slabs of marble composing the pavement of the

² Item generibus aliis constituentur. Edes, ex iisdem Symmetris ordinata, et alio genere dispositionis habentes, uti est Castoris in Circo Flaminio, et inter duos lucos Vejovis—item argutus memori Dianæ columnis adjectis dextra ac sinistra, ad humeros pronaï.—Hoc autem genere prima facta edes, uti est Castoris in Circo, Athenis in arce Minervæ. Vitruvius, lib. iv.

³ Postea Seleus——edidit volumen——item de arce Minervæ Dorics quæ est in Athenis in arce Ictinus et Carpion. Vitruvius, lib. vii.

interior; they exhibit in an unquestionable manner the situations of the columns both in the cella and opisthodomus. In the latter the 4 larger slabs show the 4 columns, and in the cella the alternate pavings show the 16 columns. The traces of the diameters were discoverable in some of them. Those of the western chamber having been thirty six feet in height, their proportion must have been nearly the same as that of the Ionic columns of the vestibule of the Propylæa: whence it seems highly probable that the same order was used in the interior of both these contemporary buildings. In the eastern chamber of the Parthenon the smallness of the diameter of the columns leaves little doubt that there was an upper range, as in the temples of Paestum and Ægina. Within the cella was an example of chryselephantine sculpture,⁽⁴⁾ having but one rival in Greece. The statue of the goddess in ivory and gold, according to Pliny, was 39 feet 7 inches high,⁽⁵⁾ exclusive of the pedestal which was from 8 to 12 feet high. The spear which she held in the left hand was supported by a sphinx of brass, and near it was the Erichthonian serpent. Upon the convex side of the shield, which was placed on the ground, was a representation of the battle of the Greeks and Amazons, and on its concave side the contest of the Gods and Giants.⁽⁶⁾ On the edges of the sole of the sandals, which was of the Tyrrhenean fashion, probably from 12 to 18 inches thick, was the battle of the Centaurs and Lapithæ.

Plato informs us that the eyes of the Minerva were of ivory, except the pupils which were of precious stones.⁽⁷⁾ Pausanias tells us the figure of a sphinx occupied the summit of the helmet, on either side of which were griffins (γρῦναι): the statue was erect with a robe reaching to the feet, on the breast was a head of Medusa

⁽⁴⁾ According to Thucydides, the value of the gold amounted to 40 talents.

⁽⁵⁾ Pliny, l. xxxvi. c. iv. s. 4.

⁽⁶⁾ Ib. ib. He says the shield was embossed by Phidias with figures, and painted by him; but the interior of the shield was painted by Panæmus.

⁽⁷⁾ Plato in Hipp. Maj. s. 23.

in ivory, which was stolen by Phileas or Philergus,⁶⁷ and in one hand a victory 4 cubits high.

On the pedestal the birth of Pandora was represented in relief, with the twelve gods presenting her their several gifts.⁶⁸ This imposing statue, composed of such precious materials, and of so many beautiful and elaborate parts, executed by the hand of Phidias himself, occupied the entire nave of the temple as a niche. The porticoes, the height of which was probably confined to the first order, were adorned with statues, of which two portraits (those of Hadrian and Iphicrates) are mentioned by Pausanias. These, as well as the paintings on the walls (especially mentioned by Pliny)⁶⁹ in the pronaos, were probably of the usual proportions in harmony with the order of architecture, while the statue of the goddess herself, the more imposing by the contrast, seen from the door at an angle of about thirty-seven degrees, must have produced an effect of surprise and admiration which might fully have justified the eulogies which works of this nature were said to have elicited from the beholders.⁷⁰

The portion of the nave⁷¹ which was hypæthral, must have been

⁶⁷ Isocr. adv. Callim. vol. ii. p. 511, ed. Batlie.

⁶⁸ Plin. Hist. Nat. lib. xxxvi. c. iv. s. 4. *Ibi Dii sunt xx numero nascentes; which Stuart proposes to read, "munera porrigentes."*

⁶⁹ Pliny, l. xxxv. c. xxxvi. s. 23. *Protegeus represented the triremes Paralus and Hammonias, together with several other vessels on a smaller scale. The painting of the Paralus is praised by Cicero (in Verrem iv. c. lx.). Within the temple were portraits of Themistocles and Hellodorus; the former was dedicated by the sons of Themistocles. Paus. Attic. c. l. xxxvii.*

⁷⁰ Quintilian. Inst. Orat. lib. xii. c. x. *Phidias diis quam hominibus efficiendis melior artifex traditur, in choro vero longe citra simulam vel si nihil nisi Minervam Athenis aut Olympium in Elide Jovem fecisset: cujus pulchritudo adjectisne aliquid etiam receptis religioni videtur, adeo majestas operis Deum aequavit.*

⁷¹ Livy (l. xlv. c. 35) also relates of Paulus Æmilius, that at Olympia "Jovem velut præsentem intrens motus animo est."

⁷² The Pantheon at Rome is abundantly lighted from an opening which is only one-fifth of the whole diameter, a much smaller proportion of the whole than is here suggested. A similar arrangement of the hypæthral portion of the roof is frequently seen in the sarcophagi of Greece, often made in imitation of temples.

towards the door, leaving a space for the parapetasma or peplos, which was to protect the chryselephantine statue from the inclemencies of the weather: that it served a purpose which occasioned its rapid decay is evident by the renewal of it at the quinquennial festival of the Panathenaea.

The conservation of a work so elaborately composed of wood and ivory must have required the most assiduous attention. Indeed Pausanias informs us that the extreme aridity of the climate was counteracted by a supply of moisture from the floor, which was immersed in water; and the paving exhibits a sinking of $1\frac{1}{2}$ inches within the nave, which was expressly made for this purpose.

In further illustration of this plate, chiefly designed to explain the situations of the sculpture with which the temple was adorned, it is to be observed, that fig. 3. describes the situation of the frieze representing the Panathenaeic festival, which surrounded the whole cella and porticoes of the pronaos and posticum, and was 524 feet long. It is evident that in this position the direct rays of the sun could never reach it, and that it was lighted only by reflection from the pavement below, and could only be seen in an angle of $42\frac{1}{2}$ degrees. Its flatness is thus sufficiently explained; for had it been in higher relief, the upper parts could not have been seen, and the shade projected by the sculpture would have made it extremely dark. Being wholly in the shade, it was subordinate to the other sculptural decorations of the temple in the pediment and metopes.

The terminations only of the exterior order are here shown, in which the situation of the metopes, which ranged along the flanks as well as the fronts, is expressed. The existing remains clearly show that very considerable ornaments were originally placed at the angles of the pediments: and it cannot be doubted that, conformably to the general practice, the apex of the temple was also similarly adorned.

The smaller acroteria surmounting the cornice, the tiles with which the temple was covered, the beams and the lacunaria, were all of marble. A more detailed description of these would, however, be foreign from the present subject.



Fig. 18. 18

Fig. 18. 18





100















H. 100 cm.

From the collection of the British Museum

1871

London. Published by the Trustees of the British Museum





B. 10000. 10

Scale of one foot

F. 10000. 10

London. Published by the Trustees of the British Museum





made at the same time

It is considered to be

It is considered to be

London Published for the Trustees of the British Museum



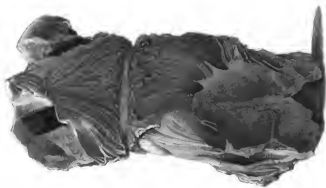


Fig. 1. Back view.





Statue of Aphrodite, from the Parthenon, in the British Museum.



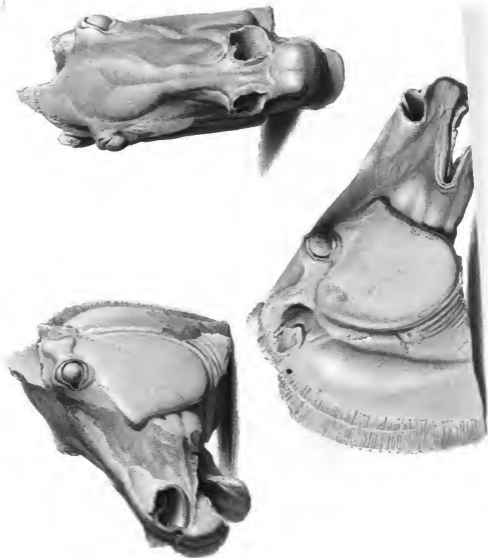


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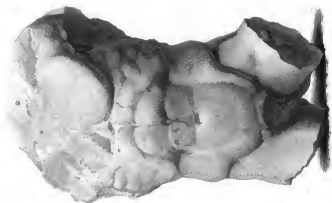
















Head of a woman, marble, 1st century B.C.

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Head of Pausanias



Head of Pausanias



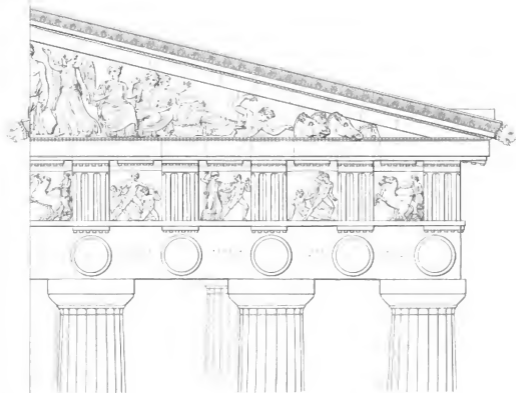




Relief of the

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Pl. 20. — 1875.

